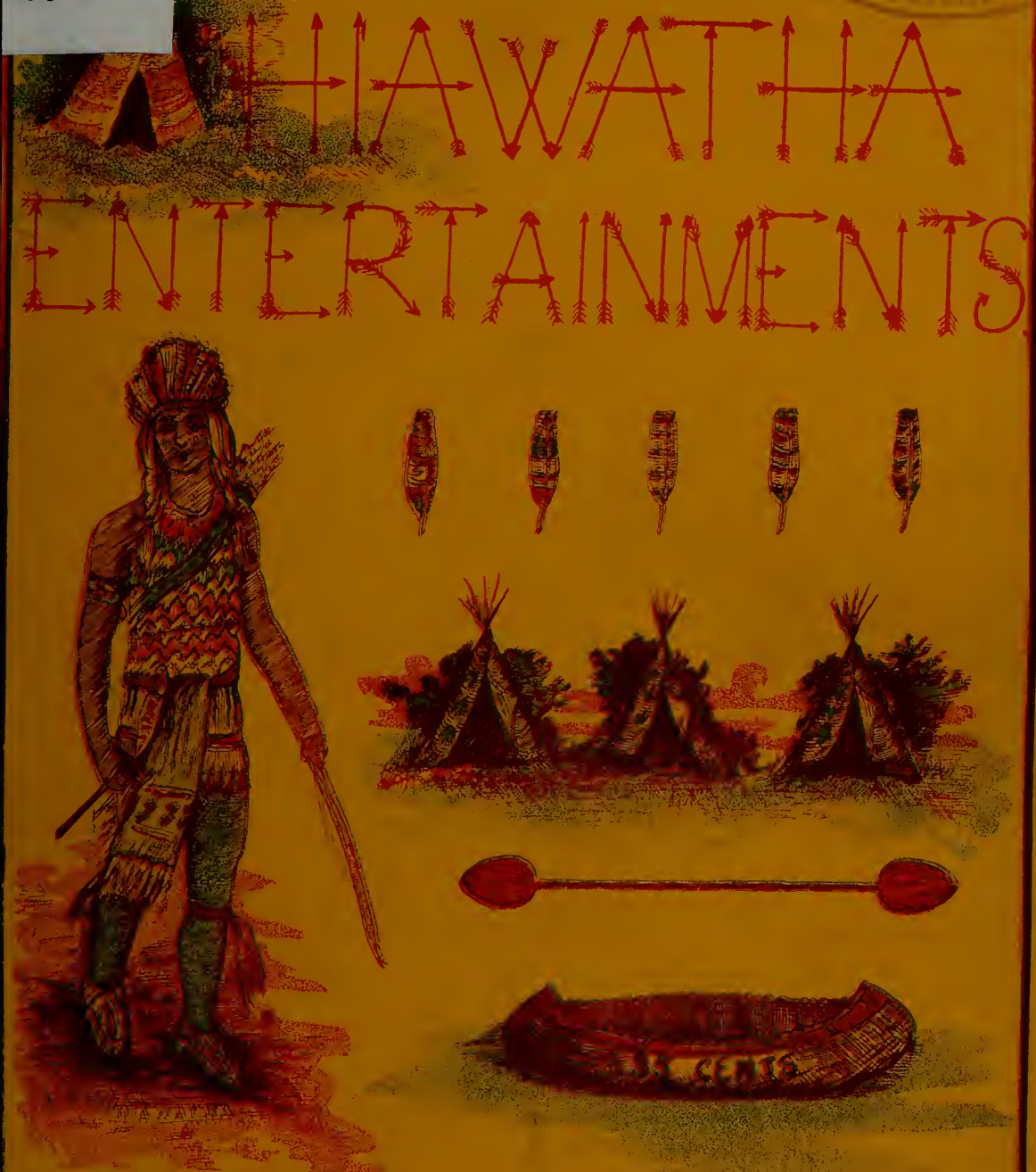


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HENRY WADSWORTH LONGFELLOW.

Mr. Longfellow began "Hiawatha" June 25, 1854. He finished it March 29, 1855, and it was published November 10 of the same year. Its popularity was immediately asserted. It has been subjected to searching tests, having been read by public readers to large audiences, and set to music by Stoepel. The publication of "Hiawatha" has instigated an interest in the legends pertaining to Indian life. Hiawatha was a real chief of the Onondagas, and succeeded in bringing about a league or union of the Five—afterward Six—Nations. To these people he gave the laws, and in all respects merited the reputation which tradition accords him.

# HIAWATHA

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MINNEHAHA  
"LAUGHING WATER"



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a.m.p., Mar. 28, 1928

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## *Hiawatha:*

### *A PANTOMIMED READING.*

*Suitable for any number of Men, Women and Children.*

#### INTRODUCTION.

*Reader:*     S HOULD you ask me, whence these stories?  
                  Whence these legends and traditions,  
With the odors of the forest,  
With the dew and damp of meadows,  
With the curling smoke of wigwams,  
With the rushing of great rivers,  
With their frequent repetitions,  
And their wild reverberations,  
As of thunder in the mountains?

                  I should answer, I should tell you,  
“From the forests and the prairies,  
From the great lakes of the Northland,  
From the land of the Ojibways,  
From the land of the Dacotahs,  
From the mountains, moors, and fen-lands,  
Where the heron, the Shuh-shuh-gah,  
Feeds among the reeds and rushes.  
I repeat them as I heard them  
From the lips of Nawadaha,  
The musician, the sweet singer.”

Should you ask where Nawadaha  
Found these songs so wild and wayward,  
Found these legends and traditions,  
I should answer, I should tell you,  
“ In the bird’s-nests of the forest,  
In the lodges of the beaver,  
In the hoof-prints of the bison,  
In the eyry of the eagle!

“ All the wild-fowl sang them to him,  
In the moorlands and the fen-lands,  
In the melancholy marshes;  
Chetowaik, the plover, sang them,  
Mahn, the loon, the wild goose, Wawa,  
The blue heron, the Shuh-shuh-gah,  
And the grouse, the Mushkodasa!”

If still further you should ask me,  
Saying, “ Who was Nawadaha?  
Tell us of this Nawadaha,”  
I should answer your inquiries  
Straightway in such words as follow.

“ In the Vale of Tawasentha,  
In the green and silent valley,  
By the pleasant water-courses,  
Dwelt the singer Nawadaha.  
Round about the Indian village  
Spread the meadows and the corn-fields,  
And beyond them stood the forest,  
Stood the groves of singing pine-trees,  
Green in summer, white in winter,  
Ever sighing, ever singing.

“ And the pleasant water-courses,  
You could trace them through the valley,  
By the rushing in the spring-time,  
By the alders in the summer,  
By the white fog in the autumn,  
By the black line in the winter;  
And beside them dwelt the singer,



In the Vale of Tawasentha,  
In the green and silent valley.

"There he sang of Hiawatha,  
Sang the Song of Hiawatha."

Ye who love a nation's legends,  
Love the ballads of a people,  
That like voices from afar off  
Call to us to pause and listen,  
Speak in tones so plain and childlike,  
Scarcely can the ear distinguish  
Whether they are sung or spoken:—  
Listen to this Indian Legend,  
To this Song of Hiawatha!

#### HIAWATHA'S CHILDHOOD.

STAGE ARRANGEMENT: Wood scene with trees in background, and in the R. foreground a large tree from the branches of which hangs an Indian cradle holding HIAWATHA (a large doll will answer all purposes). At stage L.2E. is a large wigwam with its entrance flaps open.

*Reader:* By the shining Big-Sea-Water,  
Stood the wigwam of Nokomis  
Daughter of the Moon, Nokomis.  
Dark behind it rose the forest,  
Rose the black and gloomy pine-trees,  
Rose the firs with cones upon them.

[*Curtain rises and discloses NOKOMIS, who faces stage R. and stands near cradle looking at baby HIAWATHA. At "rocked him," etc., she gently rocks cradle.*

*Reader:* There the wrinkled old Nokomis  
Nursed the little Hiawatha,  
Rocked him in his linden cradle,  
Bedded soft in moss and rushes,  
Safely bound with reindeer sinews;  
Stilled his fretful wail by singing.



[Voice without sings the words of the song, "Look Up," while NOKOMIS continues rocking the cradle or looking off in the distance.]

### LOOK UP.

Ho, ... Ha! ... Is te wa, ta si wi ta ha

..... Ha! ... Is te wa - ta si.... wi - ta...

..... ha ..... Hah - - ars.... hi... re wa

ha - ki, Ha! ... Is-te.... wa - ta si.... wi... ta... ha

Words of song in English.

Lift thine eyes, 'tis the gods who come near,  
 Bringing thee joy, release from all pain.  
 Sending sorrow and sighing  
 Far from the child, Ti-rá-wa makes fain.

[Curtain falls as NOKOMIS slowly turns away from cradle and moves toward wigwam.]

### HIAWATHA: THE BOY.

*Reader:* Out of childhood into manhood  
 Now had grown my Hiawatha,  
 Skilled in all the craft of hunters,  
 Learned in all the lore of old men,  
 In all youthful sports and pastimes,  
 In all manly arts and labors.

[*Curtain rises on HIAWATHA standing near wigwam in full Indian costume. The cradle is gone from the tree. He examines his arrows closely and tests them in his bow. He walks swiftly and exercises with his fists, striking out straight from the shoulder.*]

*Reader:*        Swift of foot was Hiawatha;  
                  He could shoot an arrow from him,  
                  And run forward with such fleetness,  
                  That the arrow fell behind him!  
                  Strong of arm was Hiawatha;  
                  He could shoot ten arrows upward,  
                  Shoot them with such strength and swiftness,  
                  That the tenth had left the bow-string  
                  Ere the first to earth had fallen!  
                  He had mittens, Minjekahwun,  
                  Magic mittens made of deer-skin;  
                  When upon his hands he wore them,  
                  He could smite the rocks asunder,  
                  He could grind them into powder.  
                  He had moccasins enchanted,  
                  Magic moccasins of deer-skin;  
                  When he bound them round his ankles,  
                  When upon his feet he tied them,  
                  At each stride a mile he measured!

[*Curtain falls.*]

#### HIAWATHA'S WOOING.—PART I.

*Reader:*        “As unto the bow the cord is,  
                  So unto the man is woman,  
                  Though she bends him, she obeys him,  
                  Though she draws him, yet she follows,  
                  Useless each without the other!”

                  Thus the youthful Hiawatha  
                  Said within himself and pondered,  
                  Much perplexed by various feelings,  
                  Listless, longing, hoping, fearing,  
                  Dreaming still of Minnehaha.

[Curtain rises and discloses HIAWATHA seated near the wigwam in deep meditation; occasionally he sighs long and deep.]

Reader: Of the lovely Laughing Water,  
In the land of the Dacotahs.

[NOKOMIS enters from wigwam. She looks sadly at HIAWATHA, shakes her head, then slowly and wearily steps before him and taps him on the shoulder. He looks up at her listlessly, dreamily. She shakes a finger at him.]

Reader: "Wed a maiden of your people,"  
Warning said the old Nokomis;  
"Go not eastward, go not westward,  
For a stranger, whom we know not!  
Like a fire upon the hearth-stone  
Is a neighbor's homely daughter,  
Like the starlight or the moonlight  
Is the handsomest of strangers!"  
Thus dissuading spake Nokomis,

[HIAWATHA rises and puts his hand affectionately on NOKOMIS's shoulder; looks at her long and lovingly.]

Reader: And my Hiawatha answered  
Only this: "Dear old Nokomis,  
Very pleasant is the firelight,  
But I like the starlight better,  
Better do I like the moonlight!"

[NOKOMIS gravely shakes her head and acts out the following lines.]

Reader: Gravely then said old Nokomis:  
"Bring not here an idle maiden,  
Bring not here a useless woman,  
Hands unskilful, feet unwilling;  
Bring a wife with nimble fingers,  
Heart and hand that move together,  
Feet that run on willing errands!"



[HIAWATHA smiles lovingly at her.]

*Reader:* Smiling answered Hiawatha:  
“ In the land of the Dacotahs  
Lives the Arrow-maker's daughter,  
Minnehaha, Laughing Water,  
Handsomest of all the women.  
I will bring her to your wigwam,  
She shall run upon your errands,  
Be your starlight, moonlight, firelight,  
Be the sunlight of my people! ”

[*Curtain falls.*]

#### HIAWATHA'S WOOING.—PART II.

STAGE ARRANGEMENT: A wood scene as before but the wigwam is at stage R. with entrance slightly oblique from R. front corner, in a line running through back C. of stage. ARROW-MAKER is seated near entrance of wigwam, smoking a pipe and making and testing arrows. Arrows lie all about him. Beside him and nearer stage front is seated MINNEHAHA making a straw mat. A bundle of loose straw is lying on the ground near her.

*Reader:* At the doorway of his wigwam  
Sat the ancient Arrow-maker,  
In the land of the Dacotahs,  
Making arrow-heads of jasper,  
Arrow-heads of chalcedony.  
At his side, in all her beauty,  
Sat the lovely Minnehaha,  
Sat his daughter, Laughing Water,

[*Curtain rises.*]

*Reader:* Plaiting mats of flags and rushes;  
Of the past the old man's thoughts were,  
And the maiden's of the future.

[*Breaking of twigs is heard.*]

Reader: Through their thoughts they heard a footstep,  
Heard a rustling in the branches,  
And with glowing cheek and forehead,  
With the deer upon his shoulders,  
Hiawatha stood before them.

[*HIAWATHA rushes in with a deer-skin thrown across his shoulder.*]

Reader: Straight the ancient Arrow-maker  
Looked up gravely from his labor,  
Laid aside the unfinished arrow,  
Bade him enter at the doorway,

[*ARROW-MAKER rises and extends a hand of welcome which HIAWATHA accepts, then moves to MINNEHAHA and throws the deer-skin at her feet. She looks up at him with welcoming smile.*]

Reader: Saying, as he rose to meet him,  
"Hiawatha, you are welcome!"  
At the feet of Laughing Water  
Hiawatha laid his burden,  
Threw the red deer from his shoulders  
And the maiden looked up at him,  
Looked up from her mat of rushes,  
Said with gentle look and accent,  
"You are welcome, Hiawatha!"

[*MINNEHAHA rises, lays aside her mat, gathers up loose straw and passes into wigwam. HIAWATHA seats himself and he and ARROW-MAKER smoke pipes. MINNEHAHA returns, and places earthen bowls containing food at feet of HIAWATHA and ARROW-MAKER, who lay down their pipes and proceed to eat. MINNEHAHA stands aside respectful, and listens.*]

Reader: "After many years of warfare,  
Many years of strife and bloodshed,  
There is peace between the Ojibways

[Both men smoke peace-pipes, exchange them and smoke again.]

Reader: And the tribe of the Dacotahs.”  
Thus continued Hiawatha,  
And then added, speaking slowly,  
“ That this peace may last forever,  
And our hands be clasped more closely,  
And our hearts be more united,  
Give me as my wife this maiden,  
Minnehaha, Laughing Water,  
Loveliest of Dacotah women ! ”

[HIAWATHA rises and bows low to MINNEHAHA, who looks at him with gentle loving eyes. ARROW-MAKER smokes a time in silence, looks proudly at HIAWATHA and fondly at his daughter.]

Reader: And the ancient Arrow-maker  
Paused a moment ere he answered,  
Smoked a little while in silence,  
Looked at Hiawatha proudly,  
Fondly looked at Laughing Water,  
And made answer very gravely:  
“ Yes, if Minnehaha wishes ;  
Let your heart speak, Minnehaha ! ”  
And the lovely Laughing Water  
Seemed more lovely, as she stood there,  
Neither willing nor reluctant,  
As she went to Hiawatha,

[MINNEHAHA walks to HIAWATHA and both seat themselves, HIAWATHA first.]

Reader: Softly took the seat beside him,  
While she said, and blushed to say it,  
“ I will follow you, my husband ! ”

[Both look at each other lovingly while ARROW-MAKER looks on with glad expression. Curtain falls.]

## HIAWATHA'S WEDDING FEAST.

*Reader:* Sumptuous was the feast Nokomis  
Made at Hiawatha's wedding;  
All the bowls were made of basswood,  
White and polished very smoothly,  
All the spoons of horn of bison,  
Black and polished very smoothly.  
And the wedding guests assembled,  
Clad in all their richest raiment.

*[Curtain rises on assembled guests, who are eating from the bowls before them and chatting. Men, women and children are present.]*

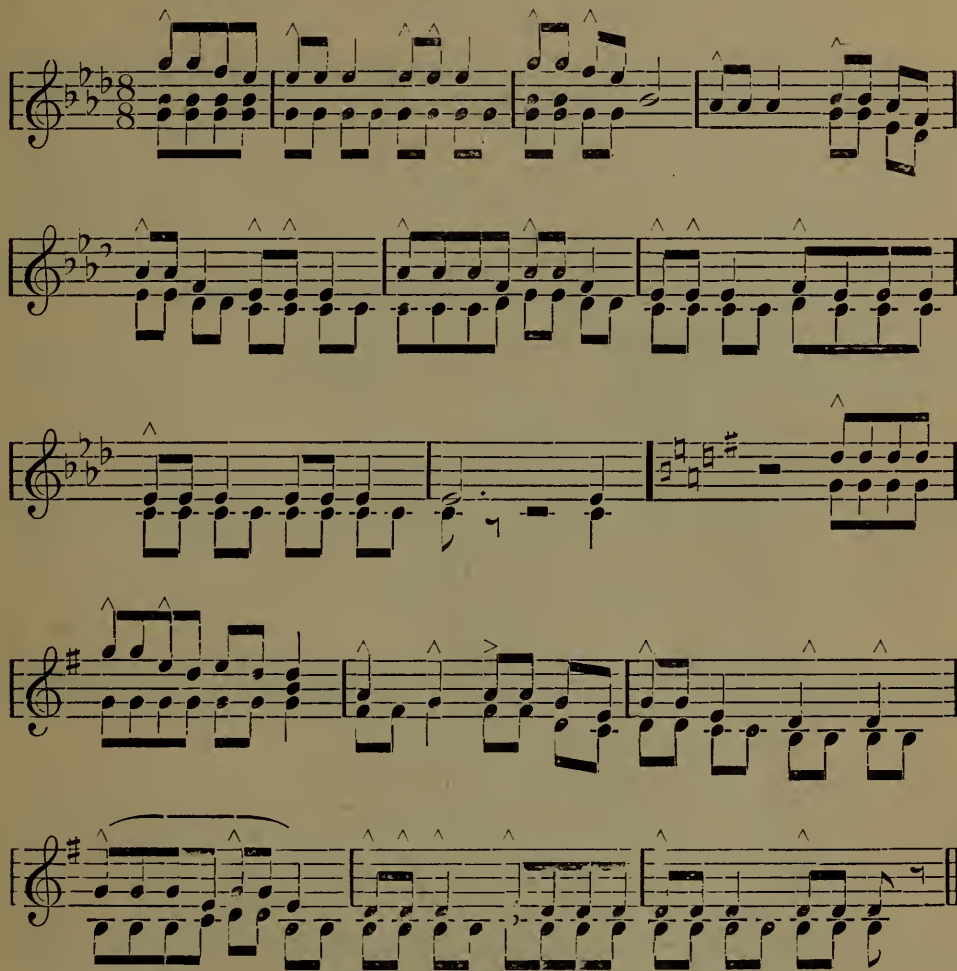
*Reader:* First they ate the sturgeon, Nahma,  
And the pike, the Maskenozha,  
Caught and cooked by old Nokomis;  
Then on pemican they feasted,  
Pemican and buffalo marrow,  
Haunch of deer and hump of bison,  
Yellow cakes of the Mondamin,  
And the wild rice of the river.

*[HIAWATHA, MINNEHAHA and NOKOMIS pass in and out among the guests, bringing in food, and serving the guests in silence; and, when all have eaten and grunts of satisfaction are heard, HIAWATHA and MINNEHAHA remove the bowls and NOKOMIS, carrying a big bag of tobacco and a number of pipes, fills pipes, handing them to the men.]*

*Reader:* And when all the guests had finished,  
Old Nokomis, brisk and busy,  
From an ample pouch of otter,  
Filled the red stone pipes for smoking  
With tobacco from the South-land,  
Mixed with bark of the red willow,  
And with herbs and leaves of fragrance.  
Then she said, "O Pau-Puk-Keewis,  
Dance for us your merry dances,  
Dance the Beggar's Dance to please us."



## THE BEGGAR'S DANCE.



Then the handsome Pau-Puk-Keewis,  
 He the idle Yenadizze,  
 He the merry mischief-maker,  
 Whom the people called the Storm-Fool,  
 Rose among the guests assembled.

[PAU-PUK-KEEWIS rises and steps to stage C. Guests move back and seat themselves semicircularly.]

*Reader:* To the sound of flutes and singing,  
To the sound of drums and voices,  
Rose the handsome Pau-Puk-Keewis,  
And began his mystic dances.

[PAU-PUK-KEEWIS dances slowly at first in and out, treading softly like a panther, then swifter and still swifter, whirling, spinning round in circles, leaping over the guests, whirling round and round the wigwam, then across stage to R. with frenzied gesture and stamping.]

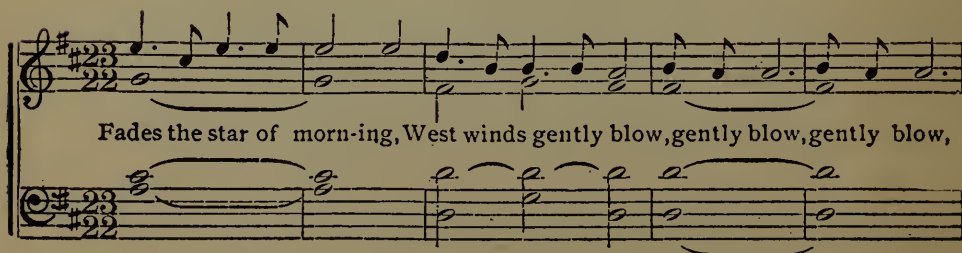
*Reader:* Thus the merry Pau-Puk-Keewis  
Danced his Beggar's Dance to please them,  
And, returning, sat down laughing  
There among the guests assembled,  
Sat and fanned himself serenely  
With his fan of turkey-feathers.

Then they said to Chibiabos,  
To the friend of Hiawatha,  
To the sweetest of all singers,  
To the best of all musicians,  
"Sing to us, O Chibiabos!  
Songs of love and songs of longing."

And the gentle Chibiabos  
Sang in accents sweet and tender,  
Sang in tones of deep emotion,  
Songs of love and songs of longing;  
Looking still at Hiawatha,  
Looking at fair Laughing Water.

[CHIBIABOS rises, steps to stage C. and sings.]

#### LOVE-SONG.



Soft the pine-trees mur-mur, Soft the wa-ters flow, Soft the wa-ters flow,

Soft the wa-ters flow Lift thine eyes, my maiden, To the hill-top night;

Night and gloom will vanish, When the pale stars die, When the pale stars die,

When the pale stars die Life thine eyes, my maiden, Hear thy lov-er's eryl

[All clap heartily at finish of song.]

Reader: Such was Hiawatha's Wedding,  
Such the dance of Pau-Puk-Keewis,  
Such the songs of Chibiabos;  
Thus the wedding banquet ended,  
And the wedding guests departed.

[Curtain.]

# *Hiawatha:*

## *A DRAMA IN FIVE ACTS.*



### ACT I.—SMOKING THE PEACE-PIPE.

#### CHARACTERS:

GITCHE MANITO.

8 INDIAN WARRIORS (boys).

8 INDIAN MAIDENS (girls).

STAGE ARRANGEMENT: A wood scene; or background of dark curtains on which, near floor, are fastened branches of trees and vines to give a woody appearance, and foreground of moss or green, with a tree at R. of stage.

#### Indian Drill and Dance.

##### Drill.

MUSIC: "*Mi-ka-tha*."\* Enter eight small Indian boys in single file; they march down R.; cross to L.; get C.; march down R.; up R.; cross to C.; march down C. to footlights where first boy turns to R., second to L., third to R., and so on. The lines then pass up R. and L. of stage, face and march four abreast to C. until lines are within two feet of each other, when they march backward to R. and L. sides; again to C. (keeping about two feet apart) where the lines pass each other, those who were on the R. going to L. and vice versa. Those on L. now march down L. cross front C. of stage to R., then to C. Those on R. march across back of stage to L., face about and pass diagonally from L. to C. The first boy of this line steps back of the first boy on the other line (as they meet at C.), and so on, forming a single file which marches to C. of L. of stage, then up to back.

As they reach corner of stage eight Indian girls enter who fall in with the Indian boys, the first girl marching with the first boy and

\*All the music—except "*Chibiabos's Song*"—not given in this book will be supplied in one book for \$1.50.



so on, forming eight couples. The couples cross back of stage to R. and down R.; cross L. and up L.; then each girl steps into line back of her partner, forming a single file; they pass toward C. back and form a circle, then all join hands and pass once around in a circle, marching with slow steps.

**Dance.**

MUSIC: "*Dance Song*" ("*Ichibuzshi*"). All drop hands and circle twice about stage in Indian dance with following steps: Step on R. foot, then jerk heel up from floor; step on L. foot, jerk heel up from floor, and so on. The Indian boys throughout the dance wave their tomahawks. Boys then form line across C. of stage from R. to L. while girls stand in line across back of stage.

FIRST BOY: Should you ask nie, whence these stories?

Whence these legends and traditions,  
With the odors of the forest,  
With the dew and damp of meadows,  
With the curling smoke of wigwams,  
With the rushing of great rivers?

I should answer, I should tell you,  
"From the forests and the prairies,  
From the great lakes of the Northland,  
From the mountains, moors, and fen-lands,  
Where the heron, the Shuh-shuh-gah,  
Feeds among the reeds and rushes.  
They were sung by Nawadaha,  
The musician, the sweet singer."

SECOND BOY: Should you ask where Nawadaha  
Found these songs so wild and wayward,  
Found these legends and traditions,  
I should answer, I should tell you,  
"In the bird's-nests of the forest,  
In the lodges of the beaver,  
In the hoof-prints of the bison,  
In the eyry of the eagle!  
All the wild fowl sang them to him,  
In the moorlands and the fen-lands,  
In the melancholy marshes."

THIRD BOY: If still further you should ask me,  
Saying, "Who was Nawadaha?"  
I should answer your inquiries  
Straightway in such words as follow.  
"In the Vale of Tawasentha,  
By the pleasant water-courses,  
Dwelt the singer Nawadaha.  
Round about the Indian village  
Spread the meadows and the corn-fields,  
And beyond them stood the forest,  
Stood the groves of singing pine-trees.  
You could trace the water-courses  
By the rushing in the springtime,  
By the alders in the summer,  
By the white fog in the autumn,  
By the black line in the winter;  
And beside them dwelt the singer,  
In the green and silent valley."

FOURTH BOY: There he sang of Hiawatha,  
Sang the Song of Hiawatha,  
Sang his wondrous birth and being,  
How he prayed and how he fasted,  
How he lived, and toiled, and suffered,  
That the tribes of men might prosper,  
That he might advance his people!

FIFTH BOY: Ye who love the haunts of Nature,  
Love the sunshine of the meadow,  
Love the shadow of the forest,  
Love the wind among the branches,  
And the rain-shower and the snow-storm,  
And the rushing of great rivers;—  
Listen to these wild traditions,  
To this Song of Hiawatha!

SIXTH BOY: Ye who love a nation's legends,  
Love the ballads of a people,

That like voices from afar off  
Call to us to pause and listen,  
Speak in tones so plain and childlike,  
Scarcely can the ear distinguish  
Whether they are sung or spoken;—  
Listen to this Indian Legend,  
To this Song of Hiawatha!

SEVENTH BOY: Ye whose hearts are fresh and simple,  
Who believe, that in all ages  
Every human heart is human,  
That in even savage bosoms  
There are longings, yearnings, strivings  
For the good they comprehend not;—  
Listen to this simple story,  
To this Song of Hiawatha!

EIGHTH BOY: Ye who sometimes in your rambles,  
Pause by some neglected graveyard,  
For awhile to muse and ponder  
On a half-effaced inscription,  
Full of hope and yet of heart-break,  
Full of all the tender pathos  
Of the Here and the Hereafter;—  
Listen to this rude inscription,  
To this Song of Hiawatha!

*[The four boys nearest L. now turn and march up L., taking positions beside the girls, while the other four pass up R., taking positions beside the girls on the other end of line. The whole sixteen form one long line across stage. (If not sufficient room for one long line, form an arc.) Enter GITCHE MANITO with 9 peace-pipes. They can be made from pasteboard with stems painted green and bowls red (see picture of peace-pipe for plan of making). GITCHE MANITO comes down C.]*

GIT. MAN.: On the Mountains of the Prairies,  
On the great Red Pipe-stone Quarry,

Gitche Manito, the mighty,  
Stood erect, and called the nations,  
Called the tribes of men together,  
Smoked the calumet, the Peace-pipe,  
As a signal to the nations [*he smokes one*].

FIRST BOY: And the Prophets of the nations  
Said: "Behold it, the Pukwana!  
By this signal from afar off,  
Gitche Manito, the mighty,  
Calls the tribes of men together,  
Calls the warriors to his council!"

[GITCHE MANITO turns and faces the line at back of stage. The four boys R. march to L. C., those L. march to R. C. (lines crossed at C.); they form line across stage at C. and march a few steps toward chief. GITCHE MANITO approaches them and hands each a peace-pipe. They then sit cross-legged in a semicircle on the floor. GITCHE MANITO turns partly to audience, the semicircle being behind him.]

GIT. MAN.: O my children! my poor children!  
Listen to my words of wisdom,  
Listen to the words of warning,  
From the lips of the Great Spirit,  
From the Master of Life, who made you!  
I am weary of your quarrels,  
Weary of your wars and bloodshed,  
Weary of your prayers for vengeance,  
Of your wranglings and dissensions;  
All your strength is in your union,  
All your danger is in discord;  
Therefore be at peace henceforward,  
And as brothers live together.  
Smoke the calumet together,  
And as brothers live henceforward!

[*Indian boys throw down tomahawks. EIGHTH BOY rises and speaks.*]



EIGHTH BOY: On the banks their clubs they buried,  
 Buried all their warlike weapons.  
 Gitche Manito, the mighty,  
 The Great Spirit, the Creator,  
 Smiled upon his helpless children.

[GITCHE MANITO, *smiling at them, turns and passes up C. through semicircle and halts near INDIAN MAIDENS.*

MUSIC: "*Prayer of Warriors Before Smoking the Pipe.*"

INDIAN WARRIORS *sing the words of the song. They become silent for a time and then pretend to smoke their pipes.*]

MAIDENS: Then in silence all the warriors  
 Smoked the calumet together,  
 Made of red stone of the quarry,  
 Smoothed and fashioned into peace-pipes.  
 While the Master of Life, ascending,

[INDIAN MAIDENS *while speaking the last line move to positions behind INDIAN WARRIORS, half face C. from R., half from L., and look toward GITCHE MANITO, who is moving toward stage back C. exit. The seated WARRIORS, while the MAIDENS speak the next two lines, glance behind, also. Hold this as a tableau as soon as the two following lines have been spoken, and use colored lights.\**]

Through the opening of cloud-curtains,  
 Vanished from before their faces.

[*Exit GITCHE MANITO as curtain falls.*]

## ACT II.—HIAWATHA: HIS YOUTH.

### CHARACTERS:

NOKOMIS.  
 HIAWATHA.  
 IAGOO.  
 MONDAMIN.  
 DEER.

These  
 characters  
 may be  
 omitted.

{ BLUEBIRD.  
 ROBIN.  
 SQUIRREL.  
 RABBIT.  
 PIGEON.  
 PHEASANT.

### Scene 1.—The Babe.

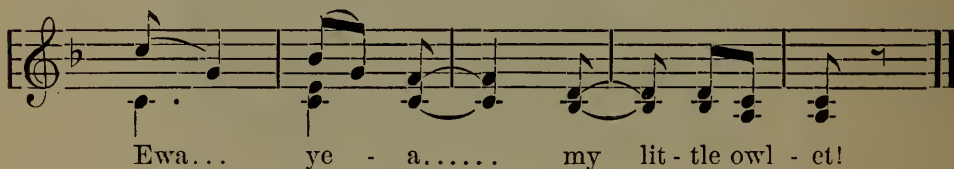
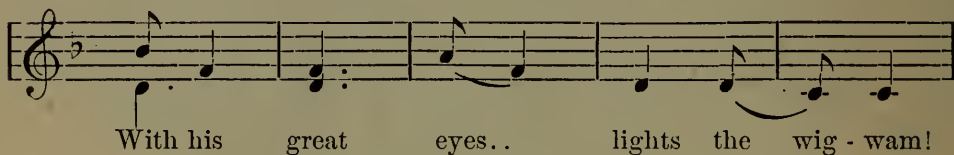
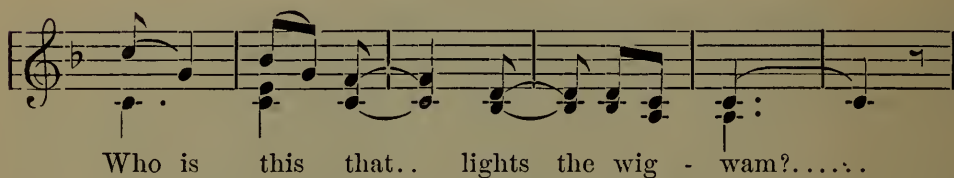
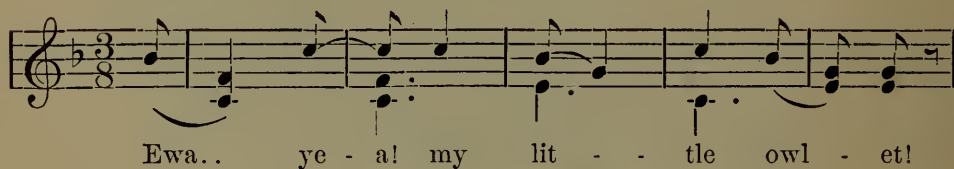
STAGE ARRANGEMENT: Same as for Act I., but with wigwam at stage R.2E. On branch of tree in foreground hangs suspended an

\*The publishers can supply an almost smokeless powder for \$1.00 a pound, 65c.  $\frac{1}{2}$  lb., and 35c. for  $\frac{1}{4}$  lb.

Indian cradle (see picture of cradle) with HIAWATHA within it (a doll will answer). Wigwam is made by three poles fastened together and spread out at bottom, and covered with army blankets.

SCENE: As curtain rises NOKOMIS is discovered standing near cradle with arm extended over the child. NOKOMIS begins to swing cradle and to sing softly "*Ewa-Yea! My Little Owllet.*"

EWA-YEA! MY LITTLE OWLET.



[Curtain.]

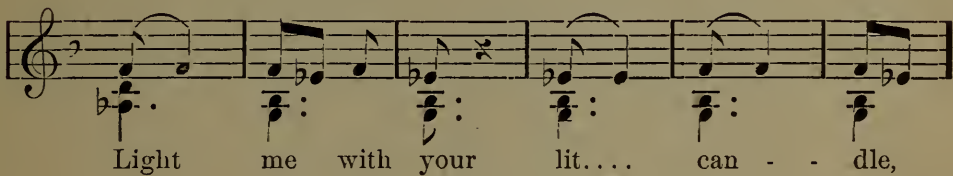
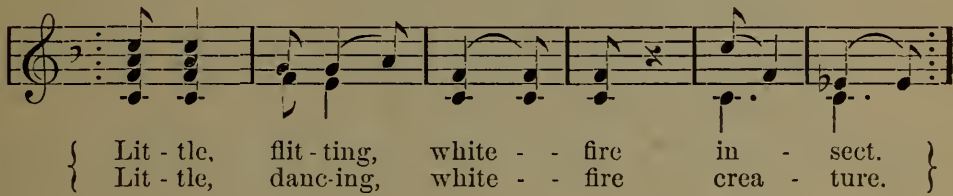
Scene 2.—The Boy.

STAGE ARRANGEMENT: Same as Scene I., but cradle gone from tree, and with bearskin rug at wigwam entrance. Wigwam is at stage C., entrance facing audience.

SCENE: As curtain rises at dusk NOKOMIS (a much more wrinkled woman) is seated at R. C. preparing rushes for weaving into a basket. On bearskin rug sits little HIAWATHA (dressed in fancy

Indian costume), listening to voices about him. Soon he begins to sing "*Wah-wah-taysee*" ("*Little Firefly*").

WAH-WAH-TAYSEE, LITTLE FIRE-FLY.



Meantime NOKOMIS looks at HIAWATHA lovingly and smilingly. At end of song HIAWATHA looks at NOKOMIS eagerly and speaks as a light is flashed across stage.

HIA. [*whispering*]. What is that, Nokomis?

NOK. [*smiling*]. Once a warrior, very angry,  
 Seized his grandmother, and he threw her;  
 Up into the sky at midnight;  
 Right against the moon he threw her;  
 'Tis her body that you see there.

[*Again lights of different colors flash across stage.*]

HIA. [*whispering*]. What is that, Nokomis?

NOK. 'Tis the heaven of flowers you see there;  
All the wild flowers of the forest,  
All the lilies of the prairie,  
When on earth they fade and perish,  
Blossom in that heaven above us.

[*Sound of owl hooting from background.*]

HIA. [*in terror*]. What is that, Nokomis?

What is that, Nokomis?

NOK. That is but the owl and owlet,  
Talking, scolding at each other,  
Talking, scolding at each other.

[*HIAWATHA dances across stage and back, then goes within wigwam. Curtain falls for a few moments, then rises on same scene, but HIAWATHA is now a good-sized boy of about 15 years and the wigwam is gone. He is looking eagerly into the forest. NOKOMIS, still older, is weaving a mat and watching HIAWATHA. Suddenly footsteps are heard and as HIAWATHA turns around NOKOMIS rises, places her hands before her eyes, and looks off stage R. Enter IAGOO, the great boaster, with bow and arrows in his hand. He approaches HIAWATHA, who smiles at him.*]

IAG. Go, my son, into the forest,  
Where the red deer herd together,  
Kill for us a famous roebuck,  
Kill for us a deer with antlers!

[*NOKOMIS and IAGOO walk off L., while HIAWATHA with bow and arrows at first walks proudly among the trees and then creeps softly along, eagerly watching for deer in all directions. At a sudden sound, he drops to his knee and lifts bow with arrow fixed ready for shooting. ROBIN (boy dressed to represent a robin) appears.*]

ROBIN. Do not shoot me, Hiawatha.

[*HIAWATHA gets up and moves on quickly while ROBIN passes among the trees and off stage. BLUEBIRD confronts HIAWATHA.*]

BLUEBIRD. Do not shoot me, Hiawatha.

[*Then SQUIRREL appears near him.*]



SQUIRREL. Do not shoot me, Hiawatha.

[SQUIRREL, seeing that HIAWATHA pays no attention to him, moves chatteringly off. RABBIT skips aside as HIAWATHA approaches stage R., then sits on his haunches in gleeful mood.]

RABBIT. Do not shoot me, Hiawatha.

[HIAWATHA moves on, stops suddenly on hearing a crackling noise, and hides in bushes stage R. DEER (boy with deer-skin wrapped around him) enters stage L. HIAWATHA's face lights with joy, and he points his arrow. DEER moves aside quickly as HIAWATHA shoots arrow, but staggers, and falls inside of wing stage L. HIAWATHA runs forward eagerly and kneels before DEER. NOKOMIS and IAGOO rush in and each in turn hugs HIAWATHA, who rises and, wrapping the deer-skin about him, looks proudly at IAGOO, while NOKOMIS gazes at him with much satisfaction. Hold as tableau with colored lights.]

[All the animals and birds may be omitted excepting the deer, if so desired. If the birds and animals are introduced have the persons representing them study their habits and movements so they can closely represent them. Animal costumes can be made of canton flannel with bits of feathers or fur attached, or complete skin of animal or covering of bird may be used as part decoration.]

### Scene 3.—The Fasting.

STAGE ARRANGEMENT: Same as Scene 2, but larger wigwam and entrance flaps fastened wide open and sides and back of interior decorated with cornstalks and husks, with a bed of branches back C. Outside of wigwam at stage R. are shown a deer, a rabbit, a squirrel, a pigeon, etc., all as indicated in HIAWATHA's first speech. At stage L. are strawberry plants with strawberries, blueberry bushes, a grapevine, etc., all as if growing. At stage L. front a large mirror (to represent a lake) is placed flat on stage with mirror side up and decorated at sides with plants. The stage changes from daylight to darkness as HIAWATHA wanders about and then goes to bed. The change in light is made without leaving stage in total darkness at any time, for HIAWATHA should be seen asleep on bed.



SCENE: As curtain rises HIAWATHA is discovered aimlessly wandering about. He soon sees the DEER (a boy or a figure). As he speaks he moves about.



See the pike, the Maskenozha,  
And the herring, Okahahwis,  
And the Shawgashee, the craw-fish!  
[*rises and despondingly moves toward wigwam*]  
Master of Life! Master of Life!  
Must our lives depend on these things?

[HIAWATHA *drags himself slowly into wigwam and drops on bed. He soon falls asleep and stage is almost dark. Again stage begins to lighten and HIAWATHA opens his eyes wearily and attempts to rise, then falls back as if exhausted. He lies looking without dreamily with eyes half open. Stage grows to full light and then to dusk slowly. Just at dusk MONDAMIN, a youth (dressed in garments of green and yellow, with plumes of green fastened in long, golden hair, elaborate moccasins of feet), appears at stage R. and crosses to door of wigwam, where he stands gazing with pity at HIAWATHA (who now looks pale and wan).*]

MON. [*with sighing accents*]. O my Hiawatha!

All your prayers are heard in heaven,  
For you pray not like the others;  
Not for greater skill in hunting,  
Not for greater craft in fishing,  
Not for triumph in the battle,  
Nor renown among the warriors,  
But for profit of the people,  
For advantage of the nations.

From the Master of Life descending,  
I, the friend of man, Mondamin,  
Come to warn you and instruct you,  
How by struggle and by labor  
You shall gain what you have prayed for.  
Rise up from your bed of branches,  
Rise, O youth, and wrestle with me!

[HIAWATHA, *faint, starts from bed and comes out into the sunset. They wrestle. The more they wrestle the stronger HIAWATHA seems to grow. Darkness is on them at last and the cry of a heron is heard.*]

MON. 'Tis enough! my Hiawatha,  
But to-morrow, when the sun sets,  
I will come again to try you.

[MONDAMIN glides off stage R. HIAWATHA reels, as if fainting, into wigwam and drops on bed, and falls asleep. Soon daylight breaks over stage and HIAWATHA lies until the sun begins to descend. MONDAMIN appears and HIAWATHA rises more feebly and goes out. The struggle takes place as on the night before. HIAWATHA drags himself to bed. The same thing occurs again. Each time the cry of the heron is heard before they stop wrestling and MONDAMIN disappears. But after the last wrestling MONDAMIN does not depart with the cry of the heron but speaks.]

MON. O Hiawatha! O Hiawatha!  
Bravely have you wrestled with me,  
Thrice have wrestled stoutly with me,  
And the Master of Life, who sees us,  
He will give to you the triumph!  
[then smilingly] To-morrow  
Is the last day of your conflict,  
Is the last day of your fasting.  
You will conquer and o'ercome me;  
Make a bed for me to lie in,  
Where the rain may fall upon me,  
Where the sun may come and warm me;  
Strip these garments, green and yellow,  
Strip this nodding plumage from me,  
Lay me in the earth and make it  
Soft and loose and light above me.  
Let no hand disturb my slumber,  
Let no weed nor worm molest me,  
Let not Kakgahgee, the raven,  
Come to haunt me and molest me,  
Only come yourself to watch me,  
Till I wake, and start, and quicken,  
Till I leap into the sunshine.

[MONDAMIN departs stage R. and HIAWATHA goes to bed. Daylight breaks over stage; HIAWATHA awakes but does not get up.]



*As day grows brighter NOKOMIS enters with bowls of food, and vainly tries to get HIAWATHA to eat.]*

HIA. Nokomis, my dear Nokomis!  
 Wait until the sun is setting,  
 Till the darkness falls around us,  
 Till the heron, the Shuh-shuh-gah,  
 Tells us that the day is ended.

*[NOKOMIS exits weeping. HIAWATHA sits up and awaits MONDAMIN. He looks very weary and hungry. At dusk MONDAMIN appears at doorway and beckons to HIAWATHA, who, like one walking in his sleep, and pale and haggard, steps out of wigwam. At first he acts as if everything is spinning about him. They begin to wrestle, and MONDAMIN falls dead while HIAWATHA stands alone, panting, palpitating. Tableau.]*

HIAWATHA covers MONDAMIN with earth and leaves, and exits. When daylight appears HIAWATHA enters and sits beside the grave of MONDAMIN and departs at sunset. This he does three times. Curtain falls for a moment and when lifted again, in the place of the grave of MONDAMIN stands a stalk of corn with beautifully tasseled ears. HIAWATHA gazes on it with rapture.]

HIA. *[crying loudly]*. It is Mondamin!  
 Yes, the friend of man, Mondamin!

*[Shouts for NOKOMIS and IAGOO who run in as if surprised. He shows them the corn and then speaks.]*

HIA. While I fasted in the forest,  
 I did have a wondrous vision,  
 I did wrestle and did triumph,  
 O'er Mondamin, dear Mondamin.  
 Then beneath this earth I placed him,  
 And I've watched for days beside him,  
 This his gift is to the nations,  
 Which shall be their food forever,  
 Thus Mondamin has fulfilled,  
 All he promised unto me.

*[Tableau with different colored lights.]*

*[Curtain.]*

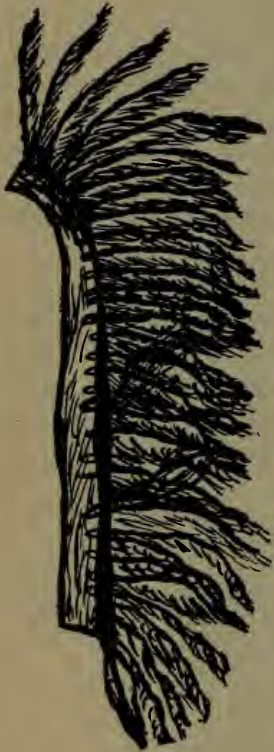
*[This scene may be used separately under the title, "The Legend of the Corn."]*

## ACT III.—HIAWATHA'S WOOING.

## CHARACTERS:

HIAWATHA.  
NOKOMIS.

ARROW-MAKER.  
MINNEHAHA.



STAGE ARRANGEMENT AND SCENE: Drop-curtain across stage C., side to audience same as background in Act I. Foreground same as Scene 2 in Act II. Back of curtain wigwam of ARROW-MAKER and his daughter, MINNEHAHA. Wigwam at stage R. entrance oblique to audience, and MINNEHAHA seated near R. side of wigwam and ARROW-MAKER near L. side of wigwam. Rushes on ground near MINNEHAHA and a partly finished mat. Arrows and bows around ARROW-MAKER who holds one in his hands, working at it. Before drop-curtain at stage C. is seated HIAWATHA listless and dreamy. Near him is NOKOMIS, now very old and wrinkled.

HIA. [*as if speaking out his thought unconsciously*]. "As unto the bow the cord is,  
So unto the man is woman.  
Though she bends him, she obeys him,  
Though she draws him, yet she follows,  
Useless each without the other!"

Minnehaha, Minnehaha,  
Lovely lady, Laughing Water,  
In the land of the Dacotahs."

NOK. Wed a maiden of your people,  
[*warningly*]

Go not eastward, go not westward,  
For a stranger, whom we know not!  
Like a fire upon the hearth-stone  
Is a neighbor's homely daughter,  
Like the starlight or the moonlight  
Is the handsomest of strangers!

HIA. Only listen, dear Nokomis,  
Very pleasant is the firelight,  
But I like the starlight better,  
Better do I like the moonlight!

NOK. [*gravely*]. Bring not here an idle maiden,  
Bring not here a useless woman,  
Hands unskilful, feet unwilling;  
Bring a wife with nimble fingers,  
Heart and hand that move together,  
Feet that run on willing errands!

HIA. [*smiling*]. In the land of the Dacotahs  
Lives the Arrow-maker's daughter,  
Minnehaha, Laughing Water,  
Handsomest of all the women.  
I will bring her to your wigwam,  
She shall run upon your errands,  
Be your starlight, moonlight, firelight,  
Be the sunlight of my people!

NOK. Bring not to my lodge a stranger  
From the land of the Dacotahs!  
Very fierce are the Dacotahs,  
Often is there war between us,  
There are feuds yet unforgotten,  
Wounds that ache and still may open.

HIA. [*laughing*]. For that reason, if no other,  
Would I wed the fair Dacotah,  
That our tribes might be united,  
That old feuds might be forgotten,  
And old wounds be healed forever!

[*Exit HIAWATHA R. and NOKOMIS L. Curtains across stage C. open and disclose home of ARROW-MAKER and daughter. Tableau. ARROW-MAKER seems preoccupied. MINNEHAHA looks dreamy as if thinking of lover. Suddenly there is a sound of breaking twigs and HIAWATHA appears with a deer across his shoulders. ARROW-MAKER looks up gravely, lays aside arrows and rises.*]

ARROW-MAKER. Hiawatha, you are welcome!

[HIAWATHA throws deer at feet of MINNEHAHA, who looks up from her mat with expression of welcome. Hold as tableau with colored lights. After a moment MINNEHAHA speaks.]

MINN. You are welcome, Hiawatha!

[HIAWATHA and ARROW-MAKER seat themselves and talk in pantomime while MINNEHAHA passes in and out serving them with bowls of food. She watches them in silence, acting like one in a dream.]

HIA. After many years of warfare,  
Many years of strife and bloodshed,  
There is peace between the Ojibways  
And the tribe of the Dacotahs.  
That this peace may last forever,  
And our hands be clasped more closely,  
And our hearts be more united,  
Give me as my wife this maiden,  
Minnehaha, Laughing Water,  
Loveliest of Dacotah women!

[ARROW-MAKER pauses a moment as if reflecting, smokes in silence, and looks proudly at HIAWATHA and fondly at MINNEHAHA. Hold as tableau with colored lights.]

ARR.-MA. [gravely]. Yes, if Minnehaha wishes,  
Let your heart speak, Minnehaha!

[MINNEHAHA, looking very lovely and appearing neither willing nor reluctant, takes a seat beside HIAWATHA and blushing, says, "I will follow you, my husband." Both rise and hand in hand move toward stage L. while ARROW-MAKER steps to doorway, and with hands above eyes watches them go. Tableau.]

ARR.-MA. [murmuring]. Thus it is our daughters leave us,  
Those we love and those who love us!  
Just when they have learned to help us -  
When we are old and lean upon them,  
Comes a youth with flaunting feathers.  
With his flute of reeds, a stranger



Wanders piping through the village,  
 Beckons to the fairest maiden,  
 And she follows where he leads her,  
 Leaving all things for the stranger!

[*Curtain.*]

#### ACT IV.—THE WEDDING FEAST.

##### CHARACTERS:

HIAWATHA.	PAU-PUK-KEEWIS.
MINNEHAHA.	CHIBIABOS.
NOKOMIS.	IAGOO.
	Men.
GUESTS:	Women.
	Children.

STAGE ARRANGEMENT: Forest scene as in Act I. but with wigwam at stage R.

SCENE: As curtain rises all the guests in gay attire sit in semi-circle, and eat from bowls that MINNEHAHA, NOKOMIS and HIAWATHA bring (fish, meat, yellow cakes, rice). The guests are served in silence. When they have eaten, MINNEHAHA and HIAWATHA remove bowls and old NOKOMIS quickly brings each man a red stone pipe, which she fills with tobacco from a bag she carries. Then she calls on PAU-PUK-KEEWIS to dance, saying:

NOKOMIS. O Pau-Puk-Keewis;  
 Dance for us your merry dances,  
 Dance the Beggar's Dance to please us,  
 That the feast may be more joyous,  
 That the time may pass more gayly,  
 And our guests be more contented!

[PAU-PUK-KEEWIS dances as set forth in pantomimed reading of "*Hiawatha*" (page 13), and resumes his seat and fans himself serenely with a fan of turkey-feathers.]

NOK. [*to* CHIBIABOS]. Sing to us, O Chibiabos!  
Song of love and song of longing,  
That the feast may be more joyous,  
That the time may pass more gayly,  
And our guests be more contented!

[CHIBIABOS *chants the following words sweetly and tenderly, in tones of deep emotion. He looks often at HIAWATHA and MINNEHAHA. Accompany song with music in 6-8 time.*]

“ Onaway! Awake, beloved!  
Thou the wild flower of the forest!  
Thou the wild bird of the prairie!  
Thou with eyes so soft and fawn-like!  
If thou only lookest at me,  
I am happy, I am happy,  
As the lilies of the prairie,  
When they feel the dew upon them!  
Sweet thy breath is as the fragrance  
Of the wild-flowers in the morning,  
As their fragrance is at evening,  
In the Moon when leaves are falling.  
Does not all the blood within me  
Leap to meet thee, leap to meet thee,  
As the springs to meet the sunshine,  
In the Moon when nights are brightest?  
Onaway! my heart sings to thee,  
Sings with joy when thou art near me,  
As the sighing, singing branches  
In the pleasant Moon of Strawberries!”

[*Should song be encored the following lines may be used.*]

“ When thou art not pleased, beloved,  
Then my heart is sad and darkened,  
As the shining river darkens  
When the clouds drop shadows on it!

When thou smilest, my beloved,  
Then my troubled heart is brightened,  
As in sunshine gleam the ripples  
That the cold wind makes in rivers.

Smiles the earth, and smile the waters,  
Smile the cloudless skies above us,  
But I lose the way of smiling  
When thou art no longer near me!

I myself, myself! behold me!  
Blood of my beating heart, behold me!  
O awake, awake, beloved!  
Onaway! awake, beloved!"

[After singing, CHIBIABOS takes his seat, guests applaud. March music is played and enter L. and R. any number of small Indian children with bows and arrows, who execute the following drill and exit.]

#### Bow and Arrow Drill.

*Figure 1.* Stand, feet close, attention, bow and arrow in R. hand, hands at side. Hold position through 8 counts.

*Figure 2.* On 1st and 2d counts raise bow and arrow, middle zone front. On 3d and 4th counts bring bow and arrow in to L. side over heart, at same time bowing to audience. On 5th and 6th counts return to position. On 7th and 8th counts hands down at side.

*Figure 3.* On 1st and 2d counts bring bow and arrow to front middle zone. On 3d and 4th counts charge forward to R. On 5th and 6th counts back to 2d position. On 7th and 8th counts hands at side.

*Figure 4.* Same as *Figure 3* to the L.

*Figure 5.* On 1st and 2d counts bring bow and arrow front middle zone. On 3d and 4th counts charge forward to oblique R. On 5th and 6th counts kneel, hold position through 7th and 8th counts. On 9th and 10th counts rise. On 11th and 12th counts back to 2d position. On 13th and 14th counts bow and arrow to side and hold through 15th and 16th counts.

*Figure 6.* Same as *Figure 5* to L.

*Figure 7.* On 1st and 2d counts R. foot one pace to front. On 3d and 4th counts bow and arrow lifted vertically overhead, head thrown back; hold through 5th and 6th counts. On 7th and 8th counts return to position.

*Figure 8.* On 1st and 2d counts bring bow and arrow to middle zone, front. On 3d and 4th counts bend body, laying bow and arrow on floor. On 5th and 6th counts recover position. On 7th and 8th counts fold arms. On 9th and 10th counts hold position. On 11th and 12th counts bend forward and recover bow and arrow from floor. On 13th and 14th counts rise to 2d position. On 15th and 16th counts hands to side.

*Figure 9.* On 1st and 2d counts raise bow and arrow vertically overhead, hold position with alternate foot crossing, toe touch, through 12 counts. On 15th and 16th counts hands to side.

*Figure 10.* On 1st and 2d counts bow and arrow brought forward middle zone. On 3d and 4th counts thrown over R. shoulder, hold 4 counts. Recover position 9th and 10th counts. On 11th and 12th counts bow and arrow to front. On 13th and 14th counts hands to side. Hold through 15th and 16th counts.

*Figure 11.* Same as *Figure 10* to L.

*Figure 12.* Same as *Figure 1.*

NOK. [*to* IAGOO]. O good Iagoo, good Iagoo,  
 Tell us now a tale of wonder,  
 Tell us of some strange adventure,  
 That the feast may be more joyous,  
 That the time may pass more gayly,  
 And our guests be more contented!

IAG. You shall hear a tale of wonder,  
 You shall hear the strange adventures  
 Of Osseo, the Magician,  
 From the Evening Star descended.  
 "Once, in days no more remembered,  
 In the Northland lived a hunter,  
 With ten young and comely daughters.  
 All these women married warriors,  
 Only Oweenee, the youngest,  
 Laughed and flouted all her lovers,  
 And then married old Osseo,  
 Old Osseo, poor and ugly,  
 Broken with age and weak with coughing,  
 Ah, but beautiful within him  
 Was the spirit of Osseo.



Once to some great feast invited,  
Through the damp and dusk of evening  
Walked together the ten sisters,  
Walked together with their husbands;  
Slowly followed old Osseo,  
With fair Oweenee beside him;  
All the others chatted gayly,  
These two only walked in silence.

On their pathway through the woodlands  
Lay an oak, by storms uprooted,  
Moldering, crumbling, huge and hollow.  
And Osseo, when he saw it,  
Gave a shout, a cry of anguish,  
Leaped into its yawning cavern,  
At one end went in an old man,  
From the other came a young man.

Thus Osseo was transfigured,  
Thus restored to youth and beauty;  
But, alas for good Osseo,  
And for Oweenee, the faithful!  
Strangely, too, was she transfigured.  
Changed into a weak old woman!  
And the sisters and their husbands  
Laughed until the echoing forest  
Rang with their unseemly laughter.

But Osseo turned not from her,  
Called her sweetheart, Nenemoosha,  
Soothed her with soft words of kindness,  
Till they reached the lodge of feasting,  
Till they sat down in the wigwam.

Wrapt in visions, lost in dreaming,  
At the banquet sat Osseo;  
Neither food nor drink he tasted,  
Neither did he speak nor listen.  
But as one bewildered sat he.

Then a voice was heard, a whisper,  
'Taste the food that stands before you:

It is blessed and enchanted,  
It has magic virtues in it.  
It will change you to a spirit.'

Then the lodge began to tremble,  
And all felt it slowly rising,  
Till it passed the topmast branches;  
And behold! the wooden dishes  
All were changed to shells of scarlet!  
And the roof-poles of the wigwam  
Were as glittering rods of silver,  
And the roof of bark upon them  
As the shining shards of beetles.

Then Osseo gazed around him,  
And he saw the nine fair sisters,  
All the sisters and their husbands,  
Changed to birds of various plumage.

Only Oweence, the youngest,  
Was not changed, but sat in silence,  
Wasted, wrinkled, old, and ugly,  
Looking sadly at the others;  
Till Osseo, gazing upward,  
Gave another cry of anguish,  
Such a cry as he had uttered  
By the oak-tree in the forest.

Then returned her youth and beauty,  
And her soiled and tattered garments  
Were transformed to robes of ermine,  
And her staff became a feather,  
Yes, a shining silver feather!"

[solemnly]

There are great men, I have known such,  
Whom their people understand not,  
Whom they even make a jest of,  
Scoff and jeer at in derision.  
From the story of Osseo  
Let us learn the fate of jesters!

[After IAGOO's story all the guests rise, bid good-bye to HIAWATHA and MINNEHAHA, and leave stage. The couple stand together at stage C. looking at each other lovingly while NOKOMIS stands slightly back of them R. with smiling, happy face. Hold as tableau with colored lights.]

[Curtain.]

## ACT V.—THE FAMINE.

### Scene 1.—Death of Minnehaha.

#### CHARACTERS:

HIAWATHA.	FEVER.	} Two ghosts.
MINNEHAHA.	FAMINE.	
NOKOMIS.		

STAGE ARRANGEMENT: Drop-curtain across stage C. Side nearest audience is decorated with branches of trees, etc., for forest effect. A tree and several plants are in foreground. Behind drop-curtain stage C. is HIAWATHA'S wigwam, with door facing audience and flaps fastened open. Within wigwam MINNEHAHA lies on bed of boughs. Whole interior of wigwam is decorated with branches of trees, skins, horns, etc. Forest background. Objects are nearly buried in snow.

SNOW SCENE: A net, or hammock filled with cut bits of white paper is swung across stage inside of curtain, and above its top, thus out of sight of audience. When snowfall is wanted, the hammock, by means of cords attached, and manipulated at side of stage, is shaken lightly to and fro, and the loosened paper bits fall gently through the meshes of the net to stage. A more elaborate arrangement is a perforated cylinder, filled loosely with snow. The cylinder is turned from the side. The back drop of the snow scene may be fronted by a full curtain of white cheese cloth, on which bits of cotton, and spangles of silver (or bits of silver paper) are fastened. This curtain is lightly swung to and fro.

SCENE: As curtain rises NOKOMIS, very old and feeble, is seen in crouching attitude looking for something in the snow. She shivers, draws her blanket closer, says "Ugh," and continues her search in the snow. Finally she straightens up and faces audience.

[Suggestions for actions throughout this act may be obtained in the pantomimed reading of "The Famine," page 50. Use only as far as they are suitable to the character now impersonated.]

NOK. O the long and dreary winter!  
 O the cold and cruel winter!  
 Ever thicker, thicker, thicker  
 Is the ice on lake and river,  
 Ever deeper, deeper, deeper  
 Falls the snow o'er all the landscape,  
     *[snow falls fast]*  
 Through the forest, round the village,  
 Hardly from his buried wigwam  
 Can the hunter force a passage;  
 With his mittens and his snow-shoes  
 Vainly walks he through the forest,  
 Seeks for bird or beast and finds none,  
 Sees no track of deer or rabbit,  
 In the snow beholds no footprints,  
 In the ghastly, gleaming forest  
 Falls, and can not rise from weakness,  
 Perishes there from cold and hunger.

O the famine and the fever!  
 O the wasting of the famine!  
 O the blasting of the fever!  
 O the wailing of the children!  
 O the anguish of the women!

All the earth is sick and famished;  
 Hungry is the air around them,  
 Hungry is the sky above them,  
 And the hungry stars of heaven  
 Like the eyes of wolves glare at them!

*[NOKOMIS slowly drags herself off stage. R. Enter HIAWATHA stage L., wrapped in furs and armed with bow and arrows for hunting. He wears heavy mittens and big snow-shoes. His face looks stony and shows marks of deep sorrow. He moves about with great strides and acts demented. Then he says pleadingly, in tone of bitterest anguish:]*

HIA. Gitche Manito, the Mighty!  
 Give your children food, O father!



Give us food, or we must perish!

Give me food for Minnehaha,

For my dying Minnehaha! [*Voice rings out desolate.*]

[*echo*] Minnehaha! Minnehaha!

[*Exit HIAWATHA with anguished expression. Curtain at stage C. opens and discovers HIAWATHA'S wigwam. MINNEHAHA is seen within, on couch. She has high fever and is restless. Suddenly two ghosts appear and take seats near MINNEHAHA, and look at her with haggard eyes.*]

FAMINE [*to MINNEHAHA*]. Behold me! Minnehaha!

I am Famine, Bukadawin!

FEVER [*to MINNEHAHA*]. Behold me, Minnehaha!

I am Fever, Ahkosewin! .

[*MINNEHAHA shudders at them and their words. She lifts her head to look at them and then sinks back in silence, hiding her face. She shivers again and again. NOKOMIS enters and sits near wigwam entrance, crouched in a heap. Occasionally she looks up terrified at the ghosts, but buries her face again when they glance at her. Suddenly MINNEHAHA uplifts herself on her elbow. The music of the song, "The Death of Minnehaha," pages 43-46, may be softly played throughout remainder of scene.*]

MINN. Hark! I hear a rushing,  
Hear a roaring and a rushing,  
Hear the Falls of Minnehaha  
Calling to me from a distance!

NOK. No, my child! No, Minnehaha!  
'Tis the night-wind in the pine-trees!

MINN. Look! O look! I see my father  
Standing lonely at his doorway,  
Beckoning to me from his wigwam  
In the land of the Dacotahs!

NOK. No, my child! No, Minnehaha!  
'Tis the smoke, that waves and beckons!

MINN. Ah! Alas! the eyes of Pauguk  
Glare upon me in the darkness,  
I can feel his icy fingers  
Clasping mine amid the darkness!  
Hiawatha! Hiawatha!

[MINNEHAHA falls back as if dead. NOKOMIS begins to wail and moan and says, while rocking to and fro:]

NOK.       Wahonowin! Wahonowin!  
               Would that I had perished for you,  
               Would that I were dead as you are!  
               Wahonowin! Wahonowin!

[Ghosts rise; one stands at head and other at foot of couch. HIAWATHA comes rushing across stage and enters wigwam. He looks at MINNEHAHA and when he sees that she is dead gives a frightful cry and then sits down at her feet. He covers his face with both hands. Tableau with colored lights.]

[Curtain.]

**Scene 2.—Hiawatha's Farewell to Minnehaha.**

STAGE ARRANGEMENT: At stage C. is a snow-covered mound beneath which MINNEHAHA has been buried. At its head and foot are camp-fires burning. At entrance to wigwam which is at stage R. stands HIAWATHA, very haggard and sad-looking, gazing at the grave of MINNEHAHA. He wipes his eyes occasionally.

HIA. [*sadly*]. Farewell! farewell! Minnehaha!  
               Farewell, O my Laughing Water!  
               All my heart is buried with you,  
               All my thoughts go onward with you!  
               Come not back again to labor,  
               Come not back again to suffer,  
               Where the Famine and the Fever  
               Wear the heart and waste the body.  
               Soon my task will be completed,  
               Soon your footsteps I shall follow  
               To the Islands of the Blessed,  
               To the Kingdom of Ponemah,  
               To the Land of the Hereafter!

[Hold as tableau. Throw blue lights over stage.]

[Curtain.]

## THE DEATH OF MINNEHAHA.

*Andantino.*

1. In the wig - wam  
 2. In the wig - wam  
 3. "Ah!" she said, "the  
 4. O - ver snow - fields

with No - ko - mis, With those gloom - y guests, that watch'd her,  
 with No ko - mis, With those gloom - y guests, that watch'd her,  
 eyes of Pau - guk Glare up - on me in the dark - ness,  
 waste and path - less, Un - der snow - en - cumbered branch - es,

With the Fam - ine and the Fe - ver, She was ly - ing,  
 With the Fam - ine and the Fe - ver, She was ly - ing,  
 I can feel his i - cy fin - gers Clasp - ing mine a -  
 Home - ward hur - ried Hi - a - wa - tha, Emp - ty hand - ed,

## THE DEATH OF MINNEHAHA.

*rall.*

the Be - lov - ed, She the dy - ing Min - ne - ha - ha.  
 the Be - lov - ed, She the dy - ing Min - ne - ha - ha.  
 mid the dark - ness, Hi - a - wa - tha! Hi - a - wa - tha!  
 heav - y heart - ed, Home-ward hur - ried Hi - a - wa - tha!

"Hark!" she said; "I  
 "Look!" she said; "I  
 And the des - 'late  
 Heard No - ko - mis

hear a rush - ing, Hear a roar - ing,  
 see my fa - ther Stand - ing lone - ly,  
 Hi - a - wa - tha, Far a - way a -  
 moan - ing, wail - ing: "Wa - ho - no - win!



and a rush - ing, Hear the falls of  
 at his door - way, Beck - 'ning to me  
 mid the for - est, Miles a - way a -  
 Wa - ho - no - win!" Heard No - ko - mis

The first system of the musical score. It features a vocal melody on a single staff and a piano accompaniment on grand staves. The key signature has one sharp (F#). The vocal line begins with a half note, followed by quarter notes and eighth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Min - ne - ha - ha Call - ing to me  
 from his wig - wam In the land of  
 mong the moun - tains, Heard that sud - den  
 moan - ing, wail - ing; "Wa - ho - no - win!

The second system of the musical score. The vocal melody continues with quarter and eighth notes. The piano accompaniment features more complex chords and moving lines in both hands.

from a dis - tance!" "No, my child!" said  
 the Da - co - tabs!" "No, my child!" said  
 cry of an - guish, Heard the voice of  
 Wa - ho - no - win! Would that I had

The third system of the musical score. The vocal melody concludes with a half note. The piano accompaniment ends with sustained chords in the right hand and a short melodic phrase in the left hand.

old No - ko - mis, "Tis the night-wind in the pine-trees!"  
 old No - ko - mis, "Tis the smoke that waves and beck - ons!  
 Min - ne - ha - ha Call - ing to him in the dark - ness,  
 per - ished for you, Would that I were dead as you are!

*rall.*

"No, my child!" said old No - ko - mis, "Tis the night-wind  
 "No, my child!" said old No - ko - mis, "Tis the smoke that  
 Heard the voice of Min - ne - ha - ha Call - ing to him  
 Would that I had per - ished for you, Wa - ho - no - win,

in the pine-trees!"  
 waves and beck - ons!"  
 in the dark - ness.  
 Wa - ho - no - win."

# *Hiawatha Battles with His Father;*

## *A DRAMATIC SCENE.*

### CHARACTERS:

HIAWATHA.

MUDJEKEEWIS.

STAGE ARRANGEMENT: Mountain background (may be simply curtains with painted mountains); wood foreground. Near camp-fire is a large bush or plant; stage L. a large rock (made of bundles of colored paper covered with stone-colored muslin, all of the small bundles—each one a separate rock—being covered with a large piece of stone-colored muslin to resemble one big rock).

SCENE: As curtain rises MUDJEKEEWIS, old and gray but strong, is seated near camp-fire (logs covered with mica with lighted candles between) in deep thought. HIAWATHA, in war paint and war costume, enters and looks with awe at MUDJEKEEWIS and at his long hair. MUDJEKEEWIS's face lights up with joy as he suddenly recognizes his son.

MUD.        Welcome! welcome! Hiawatha,  
               To the kingdom of the West-Wind!  
               Long have I been waiting for you!  
               Youth is lovely, age is lonely,  
               Youth is fiery, age is frosty;  
               You bring back the days departed,  
               And the beautiful Wenonah!

[HIAWATHA, who has seated himself near fire, listens quietly to his father and smiles while his heart is hot within him. After a time he speaks.]

HIA.        O Mudjekeewis,  
               Is there nothing that can harm you?  
               Nothing that you are afraid of?

MUD.    [*boastingly*]. There is nothing,  
               Nothing but the black rock yonder,  
               Nothing but the fatal Wawbeek!

[*He looks at HIAWATHA with fatherly pride and continues.*]

O my Hiawatha!

Is there anything can harm you?

Anything you are afraid of?

HIA. [*wary, uncertain*]. There is nothing,  
Nothing but the bulrush yonder,  
Nothing but the great Apukwa!

[*MUDJEKEEWIS rises suddenly and stretches his hand toward the bush referred to.*]

HIA. [*as if terrified*]. Kago! kago! do not touch it!

MUD. Ah, kaween! kaween!  
No indeed, I will not touch it!  
Now do tell me of your brothers  
And of Wenonah, your mother.

[*At the word "Wenonah" HIAWATHA springs to his feet and glares at MUDJEKEEWIS who in turn looks startled.*]

HIA. O Mudjekeewis, my own father,  
It was you who killed Wenonah,  
Took her young life and her beauty,  
Broke the Lily of the Prairie,  
Trampled it beneath your footsteps;  
You confess it! you confess it!

[*MUDJEKEEWIS bows his head in anguish, and silently nods at what HIAWATHA says. HIAWATHA, starting toward him with threatening look and gesture, seizes the rock that is near, rends it, and hurls the pieces at his father, who simply blows them from him. MUDJEKEEWIS then pulls up the bulrush. When he does it HIAWATHA laughs long and loud. Then begins a hand-to-hand struggle. MUDJEKEEWIS finally retreats. HIAWATHA follows. MUDJEKEEWIS holds up his hands.*]

MUD. Hold! my son, my Hiawatha!  
'Tis impossible to kill me,  
For you cannot kill the immortal.



I have put you to this trial,  
But to know and prove your courage;  
Now receive the prize of valor.

Go back to your home and people,  
Live among them, toil among them,  
Cleanse the earth from all that harms it,  
Clear the fishing-grounds and rivers,  
Slay all monsters and magicians.

And at last when death draws near you,  
When the awful eyes of Pauguk  
Glare upon you in the darkness,  
I will share my kingdom with you,  
Ruler shall you be henceforward  
Of the Northwest-Wind, Keewaydin,  
Of the home-wind, the Keewaydin.

[*Curtain.*]



# *The Famine:*

## *A PANTOMIME.*

*By GRACE B. FAXON.*

*O the long and dreary winter!*

R. foot slightly advanced, weight on L. foot; hands clasped loosely in front; face expressive of grief.

*O the cold and cruel winter!*

Hands tensely clasped, shoulders brought forward to suggest a shiver; same facial expression.

*Ever thicker, thicker, thicker  
Froze the ice on lake and river,*

Carry weight of body forward until it rests upon forward R. foot; raise arms front at waist level, carry them out at sides, hands prone; eyes follow first one hand, then the other; normal expression.

*Ever deeper, deeper, deeper  
Fell the snow o'er all the landscape.*

Carry both arms front, hands relaxed to shoulder level, on word "fell," let them descend about to waist-line, then carry them out to sides. As arms ascend slightly depress head, as they descend, raise head.

*Hardly from his buried wigwam  
Could the hunter force a passage;*

The hands have sunk at sides. Slowly bring both arms to front near body and on word "force" extend them in strong gesture to front. Weight is still on forward foot.

*Vainly walked he through the forest,  
Sought for bird or beast and found none,  
Saw no track of deer or rabbit,*

Hands brought to sides, palms outward; weight on both feet; on second line, sway forward with weight on R. foot; extend R. arm to front, L. hand prone at side, the pose indicating seeking with facial expression corresponding; slight head movements.

*In the snow beheld no footprints,*

Incline body still further forward, bending R. knee; bring R. hand to eyes, shading them, as if looking intently for footprints.

*In the ghastly, gleaming forest*

Bring R. hand in front of face, palm outward, pose and face expressing horror, slowly transfer weight to back foot.

*Fell, and could not rise from weakness,*

Bring both hands to waist-line in front, and let them descend a little; weight on forward foot; negative head movements; expression of sorrow.

*Perished there from cold and hunger.*

Bring R. hand toward face as if shutting out sight; transfer weight to backward foot.

*O the famine and the fever!*

Weight on both feet; hands clasped tightly at fullest length in front; eyes looking sorrowfully straight forward.

*O the wasting of the famine!*

The same as before only pose and expression more intense.

*O the blasting of the fever!*

Throw out both arms front, hands prone; weight on backward foot, head thrown back.

*O the wailing of the children!*

Clasp hands at chest, head slightly tipped to one side, sorrowful expression.

*O the anguish of the women!*

Both arms raised over head, closed hands; head thrown back, weight on back foot.

*All the earth was sick and famished;*

Slowly carry hands forward and down to shoulder level, and sweep out in broad gesture, hands prone, head erect, weight on both feet, eyes straight forward, expression indicative of pity.

*Into Hiawatha's wigwam  
Came two other guests \* \**

Weight on forward foot; bring R. arm obliquely front at waist-line level; as body moves forward and arm is carried out the head is slightly thrown back.

*\* \* \* \* as silent  
As the ghosts were, and as gloomy;*

Eyes fixed with expression of fear upon imaginary guests; position of arms and body as before.

*Sat there without word of welcome,*  
Negative head movements.

*Looked with haggard eyes and hollow  
At the face of Laughing Water.*

Hands close to sides; eyes wide open and fixed; weight on both feet.

*And the foremost said: "Behold me!  
I am Famine, Bukadawin!"*

Step backward with R. foot; R. hand raised high, palm outward, as in revelation.

*And the other said: "Behold me!  
I am Fever, Ahkosewin!"*

Step forward, weight on forward foot; both arms raised high.

*And the lovely Minnehaha  
Shuddered as they looked upon her,  
Shuddered at the words they uttered,*

Shrink back in terror, sinking slightly on back knee, turning body a little to L.; head turned to R., eyes fixed upon imaginary ghosts; shoulders brought forward to suggest shudder; hands on breast.

*Lay down on her bed in silence,*

Carry R. foot back of L., sink as low as possible, bending both knees; retain hands on breast.

*Hid her face, but made no answer;*

Cover face with hands; bent head.



*Lay there trembling, freezing, burning*

Remove hands from face, look fearfully to R. at ghosts.

*At the looks they cast upon her,*

Again cover face with hands.

*At the fearful words they uttered.*

Shrink back, still in crouching attitude; drop head and cover ears with hands.

*Forth into the empty forest*

Drop hands from ears, raise head, and slowly rise from crouching attitude.

*Rushed \* \* \**

Step R.; extend both arms forward with force, head moving back in opposition; a wild expression.

*\* the maddened Hiawatha;*

Sway back; bring both hands to head; same expression.

*In his heart was deadly sorrow,*

Bring hands to heart; raise shoulders to give tenseness; look of despair.

*In his face a stony firmness;*

Slowly drop hands to side; body drawn up to fullest height; weight on both feet; expression of calm despair.

*"Gitche Manito, the Mighty!"*

Sink slightly upon R. knee to suggest kneeling; clasp hands low in front; raise eyes to heaven:

*Cried he with his face uplifted*

*In that bitter hour of anguish,*

Bring clasped hands to breast.

*Give your children food, O father!*

*Give us food, or we must perish!*

Carry hands out ascending, palms supine; head thrown back.

*Give me food for Minnehaha,*

Sink lower on knee; incline body backward; hands brought in toward chest since last line and thrown out anew; intense earnest expression.

*For my dying Minnehaha!"*

Sink upon knee; drop face into hands.

*Through the far-resounding forest,  
Through the forest vast and vacant*

Slowly rise; R. foot forward, weight on L. foot; carry hands prone from front out to sides, look first at one, then the other.

*Rang that cry of desolation,*

Drop L. hand, let R. hand ascend in spiral curves.

*But there came no other answer  
Than the echo of his crying,  
Than the echo of the woodlands,  
"Minnehaha! Minnehaha!"*

Sway forward, weight on R. foot; bring R. hand toward body, hand prone, incline head forward and turn it to L. to indicate listening. On last line raise head.

*In the wigwam with Nokomis,*

Weight on both feet; R. hand prone forward oblique; eyes following hand.

*With those gloomy guests that watched her,  
With the Famine and the Fever,  
She was lying, the Beloved,  
She the dying Minnehaha.*

Step forward to R.; face slightly R., extend hands below waist-line, palms supine; expression of great pity.

*"Hark!" she said; \* \* \* \**

Turn L.; weight on backward R. foot; raise R. hand, index finger up.

\* \* \* *"I hear a rushing,  
Hear a roaring and a rushing,*

Incline head to R. as if listening; bring R. hand toward chest.

*Hear the Falls of Minnehaha  
Calling to me from a distance!"*

Clasp hands in joy on breast; happy expression.

*"No, my child!" said old Nokomis,  
" 'Tis the night-wind in the pine-trees!"*

Suggest Nokomis from L.; look down R.; slowly shake head; expression of sorrow.

*"Look!" she said; "I see my father  
Standing lonely at his doorway,*

Turning R. action toward L., clasp hands to breast on "Look!" then extend both arms forward to R.; head moves back; expression of love.

*Beckoning to me from his wigwam  
In the land of the Dacotahs!"*

Extend R. arm, prone hand.

*"No, my child!" said old Nokomis,  
" 'Tis the smoke, that waves and beckons!"*

Turn L., action toward R., look down; make caressing gesture with L. prone hand.

*"Ah!" said she, "the eyes of Pauguk  
Glare upon me in the darkness,*

Action slightly toward L. from R., both hands thrown up in front of face, palms outward; expression of terror.

*I can feel his icy fingers  
Clasping mine amid the darkness!*

Bring L. foot back of R., incline body as far backward as possible; clutch breast wildly with both hands; horrified expression.

*Hiawatha! \**

Start forward, throwing out both hands supine, in appeal.

*\* Hiawatha!"*

Reel backward, throw up arms of despair.

*And the desolate Hiawatha,  
Far away amid the forest,  
Miles away among the mountains,*

Recovering, sway slowly forward with extended R. arm.

*Heard that sudden cry of anguish,  
Heard the voice of Minnehaha  
Calling to him in the darkness,  
"Hiawatha! Hiawatha!"*

Clasp hands at breast; turn head to R. side in listening attitude;  
beginning on second line carry hand to ear.

*Over snow-fields waste and pathless,*

Weight on both feet; hands prone extended from front to sides  
at waist-line.

*Under snow-encumbered branches,*

Carry arms up; look around.

*Homeward hurried Hiawatha,*

Bring arms down to below shoulder level, carry them forward,  
force coming on "hurried."

*Empty-handed, \**

Bring hands to sides, a little out from sides, palms outward;  
hopeless expression.

*\* heavy-hearted,*

Let hands fall heavily at sides; body droop, suggesting utter  
hopelessness and despair.

*And he rushed into the wigwam,*

Step forward; extend both hands prone, force coming on  
"rushed."



*Saw the old Nokomis slowly  
Rocking to and fro and moaning,*

Suggest Nokomis as before, action toward R., sway body; L. hand prone extended front; anxious expression.

*Saw his lovely Minnehaha  
Lying dead and cold before him,*

Start back, bringing hands to head; expression of anguish and horror.

*And his bursting heart within him  
Uttered such a cry of anguish,*

Bring hands to heart; elevate shoulders; same expression.

*That the forest moaned and shuddered,  
That the very stars in heaven  
Shook and trembled with his anguish.*

Carry clasped hands down front; elevate shoulders; shudders of anguish; same expression.

*Then they buried Minnehaha;  
In the snow a grave they made her,*

Weight on forward foot; turn slightly to one side; hands out a little from sides supine; look down.

*In the forest deep and darksome,  
Underneath the moaning hemlocks;*

Weight on backward foot, hands out prone at sides at fullest arms' length from shoulders.

*Clothed her in her richest garments,  
Wrapped her in her robes of ermine,  
Covered her with snow, like ermine;*

Bring hand to front, then extend at sides again at waist-line; look down.

*Thus they buried Minnehaha.*

Slowly drop hands to side.

*And at night a fire was lighted,  
On her grave four times was kindled,*

Raise R. arm slowly to front, hand prone, to waist level; solemn expression.

*For her soul upon its journey  
To the Islands of the Blessed.*

Carry R. arm toward Heaven, looking up; peaceful expression.

*From his doorway Hiawatha  
Saw it burning in the forest,*

Drop R. arm; carry L. prone hand out a little at waist-line; hopeless, sorrowful expression.

*Lighting up the gloomy hemlocks;*

Both hands prone carried from front around to sides and raised.

*Stood and watched it at the doorway,  
That it might not be extinguished,*

Sway forward; drop L. hand, R. hand out prone at waist-line; intent expression.

*Might not leave her in the darkness.*

Slightly wave R. hand, turning head L.

*"Farewell!" said he, "Minnehaha!  
Farewell, O my Laughing Water!"*

Clasp hands in front of body; elevate shoulders; expression of anguish.

*All my heart is buried with you,  
All my thoughts go onward with you!*

Extend arms front, slightly ascending; hands supine; weight on forward foot.

*Come not back again to labor,*

Turn hands prone out from sides; slightly wave them; weight on back foot.

*Come not back again to suffer,  
Where the Famine and the Fever  
Wear the heart and waste the body.*

Bring hands, fingers outspread, to chest; elevate shoulders.

*Soon my task will be completed,*

Slowly drop hands at sides; eyes looking straight forward.

*Soon your footsteps I shall follow  
To the Islands of the Blessed,  
To the Kingdom of Ponemah,*

Raise arms to Heaven; expression of rapture; look upward.

*To the Land of the Hereafter!"*

Still looking upward, bring hands to breast.



*Directions for Indian Costumes and Make-up.**COSTUMES.*

Braves and old men may wear long trousers, loose, with fringe (this may be cut from paper) set along the outer seam; undershirt or jersey may be worn, or shirt of rudimentary cut, that is, an unshaped breadth for front and back, opening at side seams for arms, shoulders slightly sloped to fit, neck left rough, or drawn a little with drawing-string. Burlap in dull leather colors is a suggested material. The lower edge of the shirt, which should come a little below the hips, is fringed out. Long straight black hair, bound about the head by a band which passes over the forehead and ties in the back; a feather thrust under the band at the forehead; moccasins.

Another costume for braves calls for brownish tights (or knit under-drawers of suitable color) and jersey, which may match, or be of any bright color. A collar or necklace is ornamented with rooster and other barnyard feathers; long ends hang trailing at the back, and a band about forehead holds upright a row of feathers. Bracelets and anklets may hide the edges of tights and jersey. A wide sash winds about the loins. Under it a tomahawk is thrust. A red blanket may be fastened at the shoulders and trail under the feather ends.

Old men wear long trousers and are swathed in blanket. The usual method of adjustment is to spread the blanket, draw the upper edge about the shoulders, and allow the rest to trail, or be drawn as close as desired.

Old Indian women wear skirts to the ankles, and are swathed like the old men in blankets. Or they may wear a sleeved loose jacket like that already described for the braves.

Young girls may wear skirts prettily made and coming a little below the knee, finished with fringe at the edge, and, if elaborate, at the seams. A fitted bodice, showing the neck; long or short sleeves. The bodice below the belt may be slashed to fit the hips, or elaborately festooned with fringe and bead-work. Bead-work in panels, or figures or edging, may be put anywhere, and figures or stripes of colored cloth may be applied. All these clothes were originally made of leather, and fringing may either be leather color or to match the costume. Low moccasins may be worn with dark or bright stockings, or moccasins to the knee with fringe at sides. Or high boots (such as are used with bicycle costume) may be worn, though not so characteristic. Belts, bracelets, anklets, necklaces in profusion. Hair should be dark and should hang about the shoul-



ders, parted, and bound to the brow by a bright band into which feathers may be thrust. Such costumes may be much modified to be becoming and attractive.

The blankets used may be ordinary horse blankets, gray or brown. These often come with bright stripes, or bright stripes may be applied. The ordinary scarlet blanket is picturesque. Regular Indian blankets may be purchased.

### *MAKE-UP.*

- 1.. Wash face with warm water and a little soap. Rinse with warm water, then cold. Dry carefully. Apply a little cocoa-butter but do not make face greasy.
2. Soften the Indian fleshtint stick, rub off some on forehead, cheeks, chin, nose. Spread these lines, till surface of skin is tinted evenly. Do not go too close to eyelashes; do not go over eyebrows. Spread evenly across jaw-bone and on to neck, also under chin, and ears, to back of neck. A second spreading makes color darker, be careful not to get it too thick, or uneven.
3. Rub a round spot of carmine on each cheek. Spread this, blending it with the fleshtint, and spreading it close under eyes. Redden chin a little, tips of ears, and just under eyebrows. Paint lips with carmine stick, the middle of upper and of lower lip chiefly. Unless you wish the effect of very large mouth do not paint red at the corners at all.
4. Teeth may be "paneled out" by blacking them with any of the dark paints, or applying shoemaker's wax.
5. With dark brown, or black stick make clear lines about eyes close to roots of eyelashes; allow these lines to extend beyond eye at the outer corner, the upper line longer than the lower, and extending downward.
6. Let eyebrows be black and straight and meet over nose. Inner corner of eye may be treated in the same way. Eyelashes may be darkened by heating dark stick, and winking lashes against it.
7. If warriors are to have figures painted on face, these should be made first; the red, carmine, white and blue pencils may be

used, the flesh color being put on around the figures. Wrinkles are lined in with dark pencil stick, a parallel line being made with lighter or gray stick. For pallor the powder may be lightened and applied over the make-up, being dusted off again for other scenes. Women (squaws) should not be as dark as warriors. The color of cheeks and lips should show clearly and prettily for Minnehaha. Old men and women should be paler and gray paint should be used about eyes. Also on cheeks to make them seem hollow. The two Ghosts in the last scene should be made up thus, the eyebrows very dark, and the lips gray.

#### *HOW TO REMOVE MAKE-UP.*

When removing make-up take paint from eyelashes and about the eyes first, without allowing grease to soak into roots of lashes. Take paint off with greased cloth, being careful not to rub it in at the same time. Soft cloths are best for this use, throwing them away when soiled. When all paint seems to be off rinse with clean applications of grease. Vaseline or any pure cold cream may be used where large quantities are needed.

The publishers will supply plates of Indian make-ups, if "character" make-ups are needed. As a rule, the darkening of skin, head-dress and wig, and costume lend sufficient illusion.



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